

Ladies! the only way to get help is through the "Free Press" Want Column.

READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from one's seat and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance.

Evenings—doors open at 7:30; curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

Plan opens for each attraction two days in advance.



Seats can be secured by mail, telegraph or telephone. Telephone 739.
Physicians are requested to register at the Box Office, leaving seat number, as this will enable Ushers to find them if called for, without disturbing the audience.
Carriages can be ordered at the Box Office or of the Chief Usher.

Please report to the management any intimation on the part of the employees.

Overcoats, packages and umbrellas checked for a small charge.
For all lost articles apply at Box Office.

Opera Glasses can be rented by applying to Ushers or at Box Office.
It is strange, but there is a class of people that seem to take an intense delight in bespattering the floor with tobacco juice and in being tedious and using profane language. These people should know at once that the courts authorize their immediate expulsion, should the management see fit to exercise its rights.

BETWEEN the Acts, and after the Opera is over go to the **OPERA + CIGAR + STORE**

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FRED. L. EVANS DIRECTOR OF ORCHESTRA.
GUS. SCHABACKER STAGE MANAGER.
JAMES LAMB CHIEF USHER.

Monday, Jan. 30th, 1893.

PROGRAMME.

Annual Engagement of the Eminent Tragedian,

**Mr. Thos. W.
Keene**



And a Carefully Selected Company of Players, in

"Richard III."

(Programme Continued on Page 3.)

J. S. ASHLANT.

Telephone 881.

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Will lead this Fall.

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JUPITER.

Between the Acts.

Man (rising wearily to let late comer pass to his seat in the theater): "This eternal getting up is really annoying." Late Comer: "I know it is. That is the reason I never come in myself till the curtain is up."—*Texas Siftings*.

Actors are charitable. The record of their humanitarianism is wide horizoned. Their giving does not restrict itself to their own kind, but is made conspicuous in every line of outgo for sweet charity's sake. The public should recognize that generosity and on all fitting occasions reciprocate it.

The editor sat on a hard bottom chair, trying to think a thought, and he plunged all his fingers about through his hair, but not one topic they brought. He had written on temperance, tariff and trade, and the prospect of making a crop, and joked about making ice cream and weak lemonade, till his readers had told him to stop. And weary of thinking, sleep came to his eyes, and he pillowed his head on the desk, when the thoughts which awake had refused to arise, came in troops that were strong and grotesque. And as the ideas airy float, he selects the bright one of the tribe; and this is the gem which, while dreaming he wrote:—"Now is the time to subscribe."—*Eaton Rapids Herald*.

HELPING HIM OUT.

He was a bashful lover and had courted her long. She knew he loved her and knew that he was afraid to propose. She resolved to help him out.

"When I get married I hope to see you at my wedding," she said.

"Heavens!" he gasped, "I hoped to marry you myself."

"Well," she rejoined, as her cheeks flushed to the hue of a rosy sunset, "I meant I hoped to see you there as the groom." Then he fainted with joy.—*New York Press*.

Some careful person has estimated that there are 500,000,000 hairpins in daily use, not counting any of those the stable man picks up the next morning on the cushions of the sleigh.—*Boston Globe*.

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PROGRAMME CONTINUED.

Cast of Characters.

Mr. Keene as Richard Duke of Gloucester, afterwards	King Richard III.
Henry, Earl of Richmond, afterwards King Henry VII.	Frank Hennig
King Henry VI.	Frederick Paulding
Duke of Buckingham	Julius Scott
Sir William Catesby	Thomas E. Eagleson
Lord Stanley	Carl Abrendt
Tressel	Robert T. Haines
Lord Mayor of London	Edward Mackay
Edward, Prince of Wales, afterwards King Henry V.	Miss Maud Dudley
Richard, Duke of York	Hazel Rogan
Sir Richard Ratcliffe	Lawrence Lowell
Duke of Norfolk	Marwood A. Adrews
Earl of Oxford	Vining Scott
Sir James Blount	Frank Norton
Sir Robert Brackenbury, Lieutenant of Tower	Richard Mortimer
Tyrrael	Robert Haight
Officer	A. R. Allison
Elizabeth, Queen to Edward IV.	Miss Henrietta Vancore
Lady Anne, Widow of Edward, son of Henry VI., afterwards married to Richard	Miss Maida Craigen
Duchess of York, Mother to Edward IV. and to Richard, Duke of Gloucester	Mrs. S. A. Baker

During the evening, incidental to the stage performance, the
ORCHESTRA of the Grand Opera House, under the
direction of **MR. FRED. L. EVANS**, will
perform the following selections:

Overture—"Festival"	Leutner
Clarinet Solo—"Traviata-Cavatina"	Verdi
Polonaise—"Wedding"	Leutner
Selection—"Tolanthe"	Sullivan
March—"Kameka"	Faust

The above programme subject to transposition.

Programme Continued on Page 4.

The bent pin generally carries its point, so do Beltz's Hats.

E. Beltz, 144 Dundas St.

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OYSTERS IN EVERY STYLE.

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EVERYBODY knows the great value of this remedy in the household, but everybody does not know that the imitations of it, which some second class druggists dishonorably palm off on their customers, have little or no value. What should be understood by the public is, that it is not a mere question of comparative value between "Vaseline" and the imitations, but that the imitations do not effect the wonderful healing results of the world renowned "Vaseline," and that they are not the same thing nor made in the same way. Besides this, many of the imitations are harmful, irritant and not safe to use, while true Vaseline is perfectly harmless.

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AMAZING MECHANICAL EFFECT.

See the Big White Yacht, with Real Masts
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Every Particular.

NOTE.—Incidental to Act II, "Spike" Hennessey
and "Kid" McCoy, the Eminent Reformed
Crackmen will Blow Open a Bran-New Iron
Safe, in full view of the audience. Realistic
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PROGRAMME CONTINUED.



Scenic Synopsis.

ACT I.—In the Tower of London. Scene 1—The Bloody Tower. Scene 2—Keep Tower. (Now called the Jewell Tower).

ACT II.—Scene 1—Old St. Paul's. Scene 2—Interior of Bayward Castle.

ACT III.—Scene 1—Street near Hornsby. (Meeting of the Princess with Duke of Gloucester, Lord Mayor of London, etc.) Scene 2—Ludlow Hall.

ACT IV.—Scene 1—Room in the Tower. Scene 2—King's Bench Hall. Coronation of Richard III.

ACT V.—Scene 1—Bayward Tower.

ACT VI.—Scene 1—Wood near Leicester. Scene 2—Richard's Tent in Bosworth Field night before the battle. Scene 3—Landscape near Bosworth Field. Scene 4—Battle of Bosworth. Death of Richard.

W. F. Dickson..... { For Mr. Keene..... } Manager
D. F. Hennessey..... { Representative
C. W. Vance..... { Stage Manager



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Love, Courtship,
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Man and wife should be physically and mentally mated to live harmoniously together. The Professor will show and contrast the portraits of those who could and those who could not live happily together. He will explain how to tell the signs of love and jealousy in the head and face; how to tell a flirt, jealous-minded, or real loving, motherly person; will explain courtships, wrong and right, popping the question, and how to manage your mother-in-law.

Match Making Scientific, but not Binding, at the Close.
Admission, 15c., 25c. and 30c.

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